

اعتماد معامل التأثير والاستشهادات المرجعية للمجلات العلمية العربية (أرسيف - Arcif) 2021م



معامل التأثير والاستشهادات المرجعية العربي
قاعدة البيانات العربية الرقمية

Arcif
Analytics

معرفة
e-MAREFA

التاريخ: 2021/9/28

الرقم: L21/512 Arcif

سعادة أ. د. رئيس تحرير حولية المنتدى المحترم
المنتدى الوطني لأبحاث الفكر و الثقافة، البصرة، العراق
تحية طيبة وبعد،،،

يسر معامل التأثير والاستشهادات المرجعية للمجلات العلمية العربية (أرسيف - Arcif)، أحد مبادرات قاعدة بيانات "معرفة" للإنتاج والمحتوى العلمي، إعلامكم بأنه قد أطلق التقرير السنوي السادس للمجلات للعام 2021.

يخضع معامل التأثير "Arcif" لإشراف "مجلس الإشراف والتنسيق" الذي يتكون من ممثلين لعدة جهات عربية ودولية: (مكتب اليونيسكو الإقليمي للتربية في الدول العربية ببيروت، لجنة الأمم المتحدة لغرب اسيا (الإسكوا)، مكتبة الاسكندرية، قاعدة بيانات معرفة، جمعية المكتبات المتخصصة العالمية/ فرع الخليج). بالإضافة للجنة علمية من خبراء وأكاديميين ذوي سمعة علمية رائدة من عدة دول عربية وبريطانيا.

ومن الجدير بالذكر بأن معامل "أرسيف Arcif" قام بالعمل على فحص ودراسة بيانات ما يزيد عن (5100) عنوان مجلة عربية علمية وأبحاثية في مختلف التخصصات، والصادرة عن أكثر من (1400) هيئة علمية أو بحثية في (20) دولة عربية (باستثناء دولة جيبوتي وجزر القمر لعدم توفر البيانات). ونجح منها (877) مجلة علمية فقط لتكون معتمدة ضمن المعايير العالمية لمعامل "أرسيف Arcif" في تقرير عام 2021 .

ويسرنا تهنئكم وإعلامكم بأن **حولية المنتدى** الصادرة عن **المنتدى الوطني لأبحاث الفكر و الثقافة، البصرة، العراق** قد نجحت في تحقيق معايير اعتماد معامل "أرسيف Arcif" المتوافقة مع المعايير العالمية، والتي يبلغ عددها (32) معياراً، وللاطلاع على هذه المعايير يمكنكم الدخول إلى الرابط التالي: <http://e-marefa.net/arcif/criteria>

وكان معامل "أرسيف Arcif" العام لمجلتكم لسنة 2021 (0.0336).

وقد صنفت مجلتكم في تخصص العلوم الإنسانية (متداخلة التخصصات) ضمن الفئة (الثالثة Q3)، وهي الفئة الوسطى، مع العلم أن متوسط معامل أرسيف في هذا التخصص على المستوى العربي كان (0.095).

وبإمكانكم الإعلان عن هذه النتيجة سواء على موقعكم الإلكتروني، أو على مواقع التواصل الاجتماعي، وكذلك الإشارة في النسخة الورقية لمجلتكم إلى معامل "أرسيف Arcif" الخاص بمجلتكم.

ختاماً، نرجو في حال رغبتكم الحصول على شهادة رسمية إلكترونية خاصة بنجاحكم في معامل "أرسيف"، التواصل معنا مشكورين.

وتفضلوا بقبول فائق الاحترام والتقدير

أ.د. سامي الخزندار

رئيس مبادرة معامل التأثير

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كتاب وزارة التعليم العالي والبحث العلمي باعتماد مجلة (حولية المنتدى) لأغراض الترقية العلمية

بسم الله الرحمن الرحيم

Republic Of Iraq
Ministry Of Higher Education &
Scientific Research
Research and Development



جمهورية العراق
وزارة التعليم العالي والبحث العلمي
دائرة البحث والتطوير

No :

Date:

العدد : ٦٨٧٨ / ٢٤
التاريخ : ٢٠١٠ / ٩ / ٢٦

جمعية المنتدى الوطني لأبحاث الفكر والثقافة / مكتب السيد رئيس الجمعية ✓

م/ مجلة حولية المنتدى

تحية طيبة ...

إشارة الى طلب المقدم من قبلكم لغرض اعتماد مجلة حولية المنتدى لأغراض الترقية العلمية ، حصلت مصادفة معالي الوزير على محضر الاجتماع الثاني عشر لتقويم المجالات العلمية المنعقد في ٢٠٠٩/٥/١٢ على اعتماد مجلة حولية المنتدى لأغراض الترقية العلمية .
... مع التقدير

أ.م.د. محمد عبد عطية السراج
المدير العام لدائرة البحث والتطوير
٢٠١٠/٩/٢٦

نسخة منه الى :

- مكتب معالي الوزير / إشارة الى مصادفة معاليه المؤرخ في ٢٠١٠/٨/٣١ مع التقدير .
- دائرة البحث والتطوير/قسم الشؤون العلمية
- المسندرة

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الهاتف / ١٩٤٠٦٥٠٦٣٣

مجلة حولية المنتدى - مجلة أكاديمية محكمة لأغراض الترقية العلمية.
تصدر عن: جمعية المنتدى الوطني لأبحاث الفكر والثقافة - جمعية علمية

(مجازة من وزارة التعليم العالي بموجب الامر الوزاري المرقم ٣٣١٨ في ١٠/٨/٢٠٠٨).

- العدد: الثالث والخمسون ، من السنة الرابعة عشرة ، شتاء ٢٠٢٣ م.
- رقم الإيداع في دار الكتب والوثائق - بغداد (٢٣١١) لعام ٢٠١٨ .
- البريد الالكتروني : HAWLEAT.M2020@GMAIL.COM
- الموقع الالكتروني : hawlyatmontada.org
- رقم الهاتف : ٠٧٨٠٤٥١٧٩٤٥ / ٠٧٨٠٥٩٣٥٦٤٩ / ٠٧٨٠١٠٠٨٤٢٠



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(من دواعي الفخر ان نحيطكم علماً انه تمت فهرسة مجلة حولية المنتدى في قواعد بيانات دار المنظومة والعمل جارٍ لإكمال فهرسة (٤٠) عدداً ، لإدراجها ضمن مستويات كلاريفيت)

عنوان المجلة: العراق - النجف الأشرف - حي العدالة - مجاور الشقق السكنية



حولنا

للدراستات الإنسانية

مجلة أكاديمية محكمة لأغراض الترقية العلمية

I. S. S. N. : 1998 - 0841

رقم الايداع في دار الكتب والوثائق بغداد (٢٣١١) لعام ٢٠١٨م

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أ.د. ابراهيم العاني	الدراسات العليا / جامعة آل البيت العالمية / لندن

تعليمات النشر في مجلة حولية المنتدى

١. الالتزام بالمنهجية العلمية في كتابة البحث واتباع الأصول والأعراف المنهجية السائدة.
٢. أن يتميز البحث بالجدة والإضافة النوعية للمعرفة. نقداً. أو تجديداً. أو ابتكاراً ولا تنشر المجلة الأبحاث المكررة في مضامينها.
٣. أن تشتمل الصفحة الأولى من البحث على عنوان البحث كاملاً، وإسم الباحث ودرجته العلمية، ومكان عمله، وتاريخ إنجازه، والبريد الإلكتروني للباحث ورقم هاتفه.
٤. أن يتضمن البحث ملخصاً باللغتين العربية والإنكليزية مع توفر الكلمات المفتاحية للبحث.
٥. توضع الجداول والملاحق والمراجع والفهارس في آخر البحث.
٦. تمتلك حولية المنتدى حق طباعة الأبحاث المقبولة للنشر ونشرها مدة خمس سنوات من تاريخ نشر البحث.
٧. يشترط أن يكون البحث مطبوعاً على قرص CD وفق المواصفات الآتية:
٨. أن يكون حجم الصفحة المطبوع عليها البحث (A4)
٩. أن تترك مسافة (٢سم) لأبعاد الصفحة من الجهات الأربع .
١٠. يطبع البحث بخط (Arial) حجم (١٦) على نظام الـ (Word) ويكون التباعد ما بين السطور هو (سطر ونصف) ويكون حجم خط الهامش (١٣).
١١. إدراج الهوامش بشكل تلقائي وليس يدوياً.
١٢. تجميع الأشكال الهندسية في البحوث التي تتضمن جداول ومخططات بيانية أو إحصائية.
١٣. أن لا تزيد عدد صفحات البحث عن (٢٠) صفحة.

التحكيم :

- ١- يخضع البحث للإستلال الإلكتروني.
- ٢- تخضع جميع البحوث والدراسات المنشورة للتحكيم من متخصصين من ذوي الخبرة البحثية والمكانة العلمية المتميزة.
- ٣- نحرص على أن تعلق رتبة المحكم العلمية على رتبة الباحث (في حال المؤلف الفردي) أو رتبة أي من الباحثين (في حال تعدد المؤلفين).
- ٤- لمجلتنا قائمة بالمحكمين المعتمدين في تخصصات المجلة ويجري تحديث هذه القائمة على ضوء التجربة بشكل مستمر.
- ٥- يطلب من المحكم رأيه في البحث كتابة على وفق استمارة محددة، تتضمن على سبيل المثال :
 - ❖ أصالة البحث ومدى إسهامه المعرفي في مجال التخصص.
 - ❖ منهجية البحث.
 - ❖ المصادر والحواشي.
 - ❖ سلامة التكوين واللغة والاستنتاجات.
 - ❖ ويطلب منه في نهاية تقييمه العام ابداء الرأي في مدى صلاحية البحث للنشر.
- ٦- تستعين المجلة بمحكمين اثنين على الأقل لكل بحث، ويجوز لرئيس التحرير إختيار محكم ثالث في حال رفض البحث من أحد المحكمين، ويعتذر للباحث من عدم نشر البحث في حال رفضه من المحكمين.

حقوق المجلة:

- ١- لهيأة التحرير حق الفحص الأولي للبحث وتقرير أهليته للتحكيم، ويؤخذ رأي المحكمين بنظر الاعتبار.
- ٢- يجوز لرئيس التحرير إفادة كاتب البحث غير المقبول للنشر برأي المحكمين أو خلاصته. عند طلبه من دون ذكر أسماء المحكمين، ومن دون أي التزام بالرد على دفاعات كاتب البحث.
- ٣- تعطى الأولوية في نشر البحوث المقبولة للنشر للباحثين المنتمين للجمعية ولمن اقتبس من أبحاث مجلتنا.
- ٤- لا يجوز نشر البحث في مجلة علمية أخرى بعد إقرار نشره في مجلتنا.
- ٥- للمجلة العلمية إعادة نشر البحث، ورقياً كان أم إلكترونياً مما سبق لها نشره، من دون حاجة لإذن الباحث، ولها حق السماح بإدراج بحوثها في قواعد البيانات المختلفة.
- ٦- تستوفي المجلة أجور النشر حسب تعليمات الوزارة / البحث والتطوير على وفق اللقب العلمي، وتستوفي ثلاثة آلاف دينار عما زاد عن (٢٠) صفحة.

ثالثاً: حقوق الباحث:

- ١- يحرص رئيس التحرير على إفادة كاتب البحث بمدى صلاحية البحث للنشر في خلال أسبوعين من تسلم ردود المحكمين.
- ٢- يجوز للباحث إعادة نشر بحثه المنشور بالمجلة ضمن كتاب للباحث بعد مضي سنة واحدة من نشره بالمجلة، وأن يشير إلى نشره في المجلة عند إعادة النشر ضمن كتاب.

رابعاً: الإجراءات والتدابير في حال الإخلال بالإقرار:

إذا ثبت للمجلة قيام الباحث بنشر البحث، ورقياً أو إلكترونياً قبل تقديمه للمجلة أو عند ذلك أو بعده يحق للمجلة حرمانه من النشر مستقبلاً في المجلة مدة لا تقل عن سنة، أو على وفق ما تراه هيئة تحرير المجلة، وتخطر الجهة التي نشر فيها.

Paper Submission Guidelines

- 1- Adherence to scientific methodology and established methods in academic writing.
- 2- The paper should be new and contain a qualitative addition to knowledge, by criticism, renewal, or innovation; repetitious papers will be declined.
- 3- The first page must contain: Full title, author's name, academic title, place of work, date of completion. Additionally, the paper should be appended with a brief CV of the author.
- 4- Tables, annexes, bibliographies, and indices should be put at the end of the paper.
- 5- The journal (Hawliyyat al-Muntada) has the right to print the paper for up to five years.
- 6- The paper must be a typed text stored on a CD, according to the following specifications:
 - a. Page Size: A4.
 - b. 2 cm margins from all sides.
 - c. File Format: Configuration: MSWord, Font: Arial (size: 16 for the main text, and 13 for the footnotes), Line Spacing: 1.5.
 - d. Footnotes must be inserted automatically, not manually.
 - e. Graphs must be gathered in one section.
 - f. The total number of pages must not exceed 20 pages.

المحتويات

محور الدراسات الإسلامية

١٧	وجوه تحريف القرآن الكريم / قراءة تحليلية في فكر الشيخ هادي كاشف الغطاء أ.د. سيروان عبد الزهرة الجنابي كلية التربية / جامعة الكوفة
٥٩	أحكام الجهر والإخفات في الصلاة / دراسة فقهية قرآنية أ.م.د. ناصر هادي ناصر الحلو وزارة التربية - المديرية العامة للتربية في محافظة النجف الأشرف - قسم الإشراف الاختصاصي
٧٩	التعريف بعملية الأستنباط الفقهي أ.م. مرتضى جواد عواد المدوّح جامعة البصرة - كلية التربية للعلوم الانسانية - قسم علوم القرآن والتربية الاسلامية
١٠٣	دلالة الاضمار وعلاقته مع المرجع في تفسير التحرير والتنوير للطاهر بن عاشور (١٢٩٦هـ - ١٣٩٣هـ) م.د. قاسم علي دويج وزارة التربية - المديرية العامة لتربية واسط - مديرية تربية النعمانية
١٣٥	العنف اللغوي وأثره في هدم العلاقات الاسرية / دراسة في تحليل النص / القصص القرآني امودجا م.د. خنساء مهدي حمود وزارة التربية - مديرية تربية البصرة

محور دراسات اللغة والأدب

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المحتويات

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٢٥٩	ظاهرة التكرار في شعر الصّاحب بن عبّاد م. د. منى حسن علي

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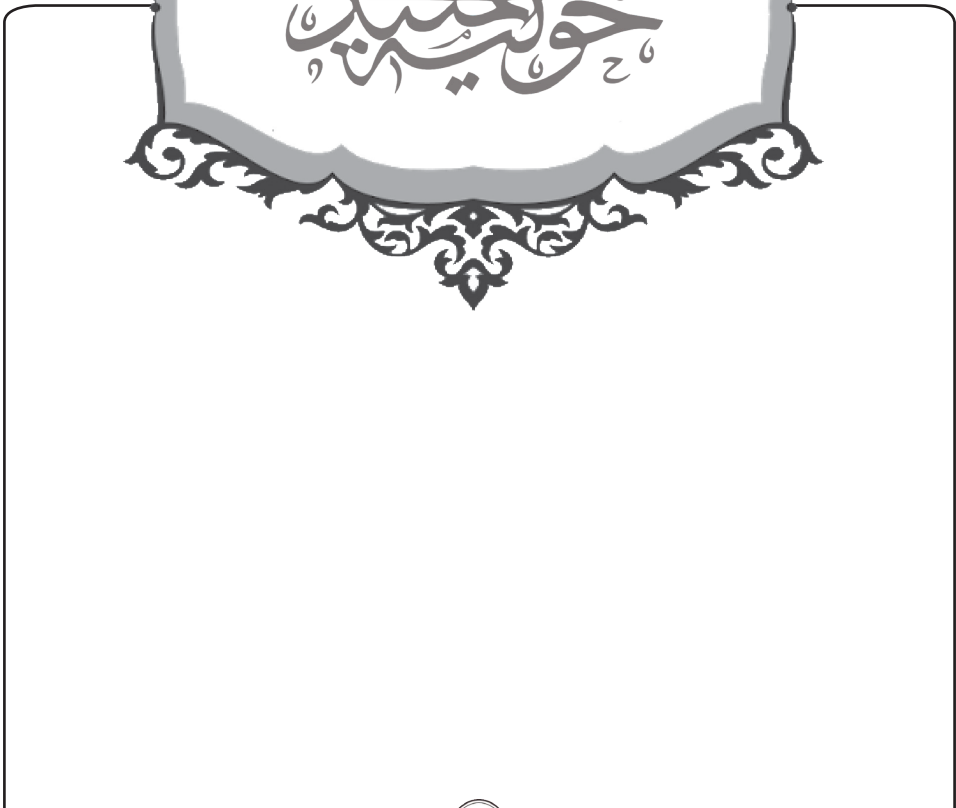
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The Repercussions of Sectarian Violence in Post-Invasion Iraq: The Implementation of Fanon's "National Culture" In Saadawi's Frankenstein in Baghdad

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Abstract

The military invasion of Iraq in 2003 and the Iraqis quest for molding a national culture features the repercussions of colonialism and the reality of decolonization. Within the institution of literature, there are a burgeoning literary writing on the project of nationalism and imperialism in Iraq. Of course, introspectively, some Iraqi writers strive to creatively depict the unceasing legacy of the American-led invasion of Iraq and, indeed, the individual, collective and the national experiences of Iraqi people in their works

as vehicle for conveying historical, moral, plural and national conflicts and resolutions. Some Iraqi writers illustrate the notion of post-colonialism, nationalism, tradition and revolution in post-colonial Iraqi books and what happened in the Republic of Iraq after 2003. Not only that, they show the demands of Iraqis' for a national culture and how can the affirmation of the Iraqi's existence be reflected in a literary work. By using the postcolonial lens of Fanon's "national culture", this study examines Saadawi's novel of *Frankenstein in Baghdad*,

to explicate how the Iraqi writer Ahmed Saadawi reflects on the personal, collective and national experiences of post-invasion Baghdad. My premise is that a Fanonian approach to the project of colonialism, nationalism and evolution in the story of *Frankenstein in Baghdad* draws the malice of sectarian violence, national disintegration and the hope for creating a revolutionary national culture in the context of post-invasion Iraq. A brief historical background will be provided to recognize the Iraqi's responses to sectarian violence and its particular effects on their national culture.

Key Words:

colonialism, nationalism, post-colonialism, repercussions, Iraq.

تداعيات العنف الطائفي في عراق
ما بعد الغزو الاستعماري : تأثير
«الثقافة الوطنية» لفرانز فونون في
رواية « فرانكنشتاين في بغداد » لـ
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الملخص:

ان الغزو العسكري للعراق في عام ٢٠٠٣ وسعي العراقيين لتشكيل ثقافة وطنية قد برز تداعيات الاستعمار وواقع إنهاءه حيث هناك كتابات أدبية مزدهرة حول مشروع القومية والإمبريالية في العراق. حيث عمد بعض الكتاب العراقيين في اعمالهم الادبية إلى رسم صورة إبداعية للغزو المتواصل الذي قاده الولايات المتحدة على العراق ، والتجارب الفردية والجماعية والوطنية للشعب العراقي كوسيلة لنقل التاريخ والأخلاق والتعددية والوطنية. كيف يوضح الكاتب العراقي مفهوم ما بعد الاستعمار والقومية والتقاليد والثورة في عراق ما بعد الاستعمار وماذا حدث في الجمهورية العراقية بعد ٢٠٠٣ وكيف يمكن التعبير عن مأزق الشعب العراقي والاستيلاء عليه على

المستويين الفردي والوطني. هل يمكن تلبية مطالب العراقيين بثقافة وطنية مشتركة.

لذا يهدف هذا البحث على الاجابة على هذه الاسئلة ب تطبيق ما يسمى ب مفهوم ال «الثقافة الوطنية» للكاتب فرانز فانون على رواية فرانكشتاين في بغداد ليوضح ما يعكسه الكاتب العراقي أحمد السعداوي من التجارب الشخصية والجماعية والوطنية لبغداد بعد الغزو الاستعماري. حيث يوضح هذا البحث ان اسلوب فرانز فانون في الاشارة الى مشروع الاستعمار والقومية والتطور في رواية فرانكشتاين في بغداد قد رسم خواص العنف الطائفي والتفكك الوطني والأمل في خلق ثقافة وطنية ثورية في سياق عراق ما بعد الاستعمار ..

الكلمات المفتاحية:

استعمار , قومية , تداعيات ما بعد الاستعمار , العراق

1. Historical Backgrounds

During the 21st century, the Iraqi history has witnessed a dramatic transformation that is best captured in the reality of Iraqis particularly before the American-led military invasion and after the accomplishment of invasion. The next subsection explains the Iraqi's history before the invasion and highlights the birth of the sectarian violence and how it has lead to dire consequences.

1.1 Iraq before the U.S-Led Invasion

Giving the history of the sectarian conflict is necessary to show that sectarian violence is perhaps inevitable result of the ancient hatreds and fossilized identities. In his book, "The Shia Revival", ValiNasar illustrates that "it is not a hoary religious dispute" rather" a contemporary clash of identities"(20). Nasar shows that it would be impossible for post-Saddam Iraq to avoid the centuries-old hatred of sectarianism conflict as he says:

The primordial or near-

primordial ties of race, language, ethnicity, and religion make their presence felt with dogged determination. This is the reality of our time and the Muslim world cannot escape it (Nasr 23)

In reality before the U.S- led Invasion, the ancient hatreds and fossilized identities has produced a culture of fear. In actual fact, a culture of fear has always been embedded in the Iraqi lives since the days of Ba'ath Party rule as Saddam Hussein said "With our party methods, there is no chance for anyone who disagrees with us to jump on a couple of tanks and overthrow the government"(Dodge 49). Besides, many strategies have been adopted to subjugate people and spread fear among them through server punishments to those who disobey the Party members has faced discrimination and marginalization and severe punishment, indeed, death. In others words, those who challenge this system face the risk of torture, arrest, and execution. Therefore,

the reality of Iraq before the U.S-led Invasion indicates the sectarian anxiety and coexistence. Yet, the collapse of this former regime didn't end the state of fear because the occupation of Iraq by the U.S forces in 2003 led to a robust sectarian war and violence among its people.

1.2 Iraq after the U.S-Led Invasion

The reality of the post-invasion Iraq produced a culture of fear, sectarianism and violence among most adherents of Islam in Iraq. Since 2003, Iraq witness acts of violence due to the invasion of the United States , which sparked a conflict among a mixture of different armed groups of people. Some of these conflicts are motivated by the political powers of the post-Saddam privileged people and several others were driven by the sectarian reasons. Others were motivated by religious struggle against what they perceived as the enemies of Islam. War has immensely increased the pace of violence and the culture of fear among



people of Iraq.

Put differently, after the fall of the Saddam regime, and the invasion by the United States in the 2003, one of the recurring issues that appeared as the outcome of this invasion was the prevalent tension which continues to destabilize the country as W.Andrew puts it:

As the future of post-Saddam Iraq unfolds, the position of the Shi'ite Arabs is emerging as a critical factor. Shi'ites represents 60-65 percent of the total Iraqi population and around 80 percent of Iraq's Arab population (17)

Having said that, the impact of violence and the ethnic control continued ever since through daily bombings claimed the lives of Iraqis while others displaced or fled the country. Besides, checkpoints were set up to verify the identity of different people out in the streets. The bombing of the Golden Mosque in February 22, was only the most visible symbol of clashes of sectarian violence that began in 2003, and grew in

2004 and 2005, and became prevalent conflict in 2006. Thus, acts of killing as cases of casualties are part and parcel of the major incidents of the violence caused by the sectarian divisions as the sociologist Rogers Brubaker argues that "Even when violence is clearly rooted in preexisting conflict, it should not be treated as a natural-self-explanatory outgrowth of such conflict" (426). Brubaker (ibid) thinks that the history of the sectarian conflicts of Shia and Sunni is not clear evidence to show why these conflicts appeared and erupted into such a brutal way, more especially after the invasion of the American forces. He elucidates that there was a tremendous paradigm shift in terms of the perception of different sects to each other's from 2003 to 2007, which in turn causes the sectarian tensions to erupt:

Violence is not a quantitative degree of conflict but a qualitative form of conflict, with its own dynamics. The shift from non-violent to



violent modes of conflict is a phase shift that requires attention (Brubaker 426).

The methods of physical intimidation, blackmail, threats, kidnappings have led to steady separation of the populations in Baghdad where people were separated to distinct homogenous places based on sectarian identity and that led to the increasing number of refugees according to the UN report that in 2003, there were 1.7 million internally displaced Iraqis with an average of 45,000 Iraqis leaving their homes every month as Zaid asserts:

Some western and Iraqi analysts argue that it was, and that Iraq's ethno-sectarian divisions lie at the heart of all the country's difficulties. In their view, at the end of the First World War the British forced three communities (the Sunnis, Shias and Kurds) to live together in the same country, even though they had nothing in common the struggle for Iraq future (243) Overall, the pace of

sectarian violence, lack of security, the presence of the American-led troops on the ground, the absence of a real determination to achieve a project of reconciliation between the Muslims sects led to a robust failure of molding an authentic Iraqi national culture in the early 21st century. The next discussion examines Fanon's essay "national culture" to identify certain key concepts that will be of great importance in the takes or reading the reality of post-invasion of Iraq and the quest of crafting a national culture as seen in Saadawi's *Frankenstein in Baghdad*.

2. Frantz Fanon on "National Culture" and *Frankenstein in Baghdad*
 Postcolonial theories tend to unpack the colonial discourse of power and domination and respond to it in order to achieve a project of decolonization. Representative voices of postcolonial studies and their works like Edwards Said *orientalism*, Homi Bhabha *The Other Question: stereotype, discrimination and discourse*



of colonialism' & 'Of Mimicry and Man: The ambivalence of Colonial Discourse, Gayatri Chakravorty Spivak's *Can the Subaltern Speak?*, Bill Ashcroft *Resistance* & *Language*, attempt to unveil the reality of colonization and provides different approach to achieve the task of decolonization. In this content, Frantz Fanon (1925-1961) preoccupies with deconstructing the project of colonization and lighting the national, human, social, and cultural conflicts of the project of decolonization. Frantz Fanon's essay of "National Culture" doesn't exclude the explication of the colonization project rather spread it to include the conceptualization of the decolonization project. My proposition is that, Fanon's "National Culture" can be seen as a path that starts with a colonization stage and then moves to a stage of decolonization. While the colonization stages feature the concept of "Cultural estrangement", the decolonization stage displays the status of the colonized society particularly the concept of national feeling, making evolution by embracing combat mindset, while vital to the rise of a new national reality or/and reality. Postcolonial critics like Ashcroft et al. proved a remarkable illustration to crux of the postcolonial nation: "nation" is the concept of a shared community, which has enabled post-colonial societies to invent a self-image through which they could act to liberate themselves from imperialist oppression" (151). Having said that, examine several different key-concepts by Fanon's national cultural in the novel "*Frankenstein in Baghdad*" started from: cultural estrangement by devaluing pre-colonial history, people's quest for freedom and national sentiments, a combat mindset and a new national reality. Before moving to the critical analysis, it is important to introduce the post-colonial novel of *Frankenstein in Baghdad*. The Iraqi novel of

Ahmed Al Saadawi differs from the short original novel of the English author Mary Shelley's "*Frankenstein*". While Shelley's "*Frankenstein*" depicts a young scientist names Victor Frankenstein who creates a creature in a lab as part of a scientific experiment, Saadawi "*Frankenstein*" explores the legacy of the postcolonial Iraq such as practices of national and sectarian differentiation in the 21st century. The novel also shows the project of establishing an Iraqi cultural by civil and violent means to assert the Iraqis existences and voice. Remarkably, all events of the novel materialize in Batawyīn, i.e., an area near Rusafa district, known for expressing the sectarian, ethnic, and religious diversity of Iraqi people. Historically, al-Batawyīn lived by a number of Jewish, Christian and Muslims people who took part into the make-up of Iraqi national Identity as Dr. Ibrahim Al-Shawai said in his book "A Glimpse of Iraq" In terms of people, Iraq is

diverse in two respects: in the make-up of its inhabitants and in the "age" those inhabitants belong to and try to live in"(11). Having introduced the selected novels, the next subsection continues reading Fanon on "National Culture" and *Frankenstein in Baghdad* by delineating and critically analyzing the notion of cultural estrangement in Post-invasion Iraq.

2.1. Cultural estrangement in *Frankenstein in Baghdad*

Fanon perceives "Cultural estrangement "as a characteristic of the colonial epoch" (210). Colonialism, as Fanon contends, robs the cultural heritage of the colonized and distorts it from all aspects. The colonized people turn to their history to find an independent identity and glorious past. The national heritage and sensitivities is a necessary source for the colonized people to realize the truth of the colonizers. Consequently, these sources run the counter to colonizer's methods of



dominating the country. That is, the only way to control the colonized people in Iraq is to usurp their history and manipulate the Iraqi national situation and the Iraqi people religious sensitivities to their own advantage as Fanon asserts:

Colonialism is not simply content to impose its rule upon the present and the future of a dominated country. Colonialism is not satisfied merely with holding a people in its grip and emptying the native's brain of all form and content. By a kind of perverted logic, it turns to the past of the oppressed people, and distorts, disfigures, and destroys it. This work of devaluing pre-colonial history takes on a dialectical significance today (210)

Therefore, the appropriation of cultural estrangement in Iraq lies in the colonial power in breaking up the Iraqi national fabric and undermining any for public coexistence. The aim of the cultural estrangement is to instill a passion for great fear and unstoppable violence on

the landscape of the Iraqi national consciousness. Saadawi, thus, contests the experience of Iraqi cultural estrangement in *Frankenstein in Baghdad* by exhibiting how the catastrophic failure, of the Iraqi official authority in preserving national security. In fact, the Iraqi state of insecurity alludes to the degeneration of intellectual people, the lack of norms and the fragility of Iraqi communal atmosphere, and rest entirely, the loss of the morals and ethical compass among several Iraqi individuals. More specifically, the experience of Mahmood Swadii in the is a case in point that reveals how an educated and a hard worker Iraqi man have lost in the fog of prostitution and drinking alcohol in different areas of Baghdad. Mahamood Swadii, the journalists, symbolizes by good and moral person which later transforms into immoral and less noble person on a personal level. He works in the "Al-Hakheeka" journal and his work mainly deals with pursuing truth and



recording real events through his Digital recorder and camera. He is exposed to temptation by two of his close friends, i.e., Ali Bahir Al-Seedi, the journal editor-in-chief, and Hazim Abood, the journalist who works with the American forces.

Saadawi exhibits the experience of immoral transformation of Mahmood by being tempted to live the moral degeneration that some Iraqis have experienced after the invasion of Iraq. Some Iraqis wrongly think that this moral weakness and social deviation are part of the freedom they want to enjoy. That is to say, one-day Hazim Abood invites Mahmood to celebrate in one of the houses in Batawin's alleys. As the Al-Sadawi shows:

He dragged his dreary friend to go into one of the houses in a five-alleyway inside Batawin ... and drank several cans of cold Beer. Two white girls sat next to them. Pulled the drunk Mohammad to one of second floor bedrooms ... and Mahmood didn't want to leave the house (50-51).

Thus, the impact of the colonialism distorts and changes peoples' moral traditions and life style. The moral decline as Fanon described it is the truth of the colonizer's ways that can't be hidden. Simply put, the degeneration of moral and cultural values contributes remarkably in erasing the Iraqi's individual awareness and consciousness of people to make Iraqis less intellectually and morally predictive as Ashcroft et al shows: "Fanon was also one of the earliest theorists to warn of the pitfalls of national consciousness, of its becoming an 'empty shell', a travesty of what it might have been" (151).

Besides, Faraj, the auctioneer, can be perceived as another character in the novel that embodies the moral and self-corruption on a social level. Possibly this is because of the fact that, he achieves his own interests to gain money through illegal acts. After the invasion, however, houses are deserted and the Iraqis owners or inhabitants have



fled abroad to avoid being killed during the war. As a reaction to that, Faraj takes advantage of the absence of authority and rules in the country by occupying the Iraqi houses used them for making money out of immoral acts as Saadawi aptly shows:

Faraj al-Dalal takes advantage of the widespread chaos and the absence of government authority to obtain many nearby deserted houses. He transformed some of them into small, cheap hotels. He rented them to some workers coming from different provinces or to some fleeing families of sectarian and repercussions of revenge reasons that were restored after the demise of old regime (Saadawi19). The loss of religious fear and the absence of punishment authority what make people keep up the unethical deeds. Indeed, the Iraqi national predicament is part and parcel of what happen to countries after being intellectually and geographically colonized.

Wide in the argument of the

postcolonial reality in Iraq is still further to delineate how *Frankenstein in Baghdad* depicts the tragedy of the Imam's Bridge. Saadawi shed extensive light on the deterioration of the Iraqi security and the growth of the sectarian cancer. Above all, he voices the huge amount of suffering and casualties among the Iraqi people due to sectarian killings and explosions of car bombs. In fact, the national nightmare of the Imam's Bridge happens in 2005 at Batawyin district demonstrates sectarianism conflicts where many Iraqi who belong to the Shia sect have jumped into the water and died because of the false warning of a suicide bomber attack as Farid Shawaf in the novel. i.e., a character and a young analyst witness the Bridge incident:

[A]ll security incidents and tragedies we are experiencing have one source which is terror. The innocent people died on the bridge because of their terror of death. Every day we die fearing death itself



... We will witness more and more deaths because of terror (137)

Out of necessity, Saadawi projected the Imam's Bridge trauma to evoke the repercussions of sectarian violence as a revelation of devaluing people's history in post-invasion Iraq. To further expose, unlike the reality of pre-colonial Iraq where there is a low level of national violence against people of different sects, I feel the Iraqi postcolonial reality has witnessed an extraordinary national assassination or slaying crimes and the spread of more death cases among most Iraqis as S.Cole asserts: Although hundreds of thousands of Iraqis die since the occupation, that violent death carries no promise of regeneration or "sublimity" but serves as a sign and precipitator of total degeneration and waste (1632)

Moreover, the degeneration of the Iraqi national consciousness and culture is not exclusive to weaken the ethics of Iraqi, the death

of many Iraqi Muslims in Imam's Bridge spread to include the specter of murder and displacement of other Iraqi Muslims who belong to different sects. More emphatically, in postcolonial Baghdad, numerous explosions have taken place and directed for the most part to target citizens. Therefore, those conflicts contribute in inflaming sectarian engagement among members of Iraqi communities to bring nothing but more pandemonium. In *Frankenstein in Baghdad*, Saadawi captures the sectarian conflicts:

The explosion occurred two minutes later after the old lady Elisua, Dainal's mother, got on the Kia Bus. Everyone inside the bus watched the explosion with panic and fear. The mass of dark smoke was rising up the sky near the car parking lot in Al -Tayaran Yard, the center of Baghdad . . . and heard different human voices screaming and many cars alarms (11)

Iraqi Muslims fall dead due to sectarianism or what fanon



terms as “a period of distress and difficulty, where death is experienced, and disgust too” (211). Overall , the project of cultural devaluing in postcolonial Iraqi results in having the repercussions of sectarian violence in post-invasion Iraq. The Imam’s Bridge incident, the many explosions in the city of Baghdad have led to traumatizing the Iraqi life and shaking the national mind with sorrow and fear. Iraqi people kept up stiffened by the colonialism severe rules bringing them to split up into different communities where many brutal events break out here and there. Above all, the Iraqi people in light of sectarianism have end up in a situation of an inside and outside migration to avoid killing based on sects and to attain a live of dignity and peace. Yet, the never-ending process of killing, destruction comes to final result as Fanon puts it “if the settlers were to leave, they would at once fall back into barbarism, degradation, and bestiality” (210-211).

2.2. The quest for freedom and National Feeling in *Frankenstein in Baghdad*

The second key-concept of Fanon’s theory is the search for national feeling. The hardship and violence that individuals endure during the colonialism raise the anger and desire to retrieve their national consciousness. Indeed, it is a positive way of preserving their past with remembering different stories of the homeland before the colonial period. As Fanon asserts: “Because they realize they are in danger of losing their lives and thus becoming lost to their people, these men, hotheaded and with anger in their hearts, relentlessly determine to renew contact once more with the oldest and most pre-colonial springs of life of their people”(209-210).It is the increase of the colonial power and its demands over the national government which has resulted in awakening of the individual’s quest for a sense of belonging to homeland.

In the novel of *Frankenstein*

in *Baghdad*, Saadawi's portrayed the experience of Hadi Al-Attaq in the postcolonial Iraqi society to unveil his quest for freedom and asserting national sentiments. Hadi al-Attaq, is the protagonist of the novel, an Iraqi scavenger, who collects people's junk of house wares and sells them to those who can't afford to make living. He is a drunk, dirty man who lives with his partner Nahim Abdukay in an old house. He used to go to Aziz Al-Masry coffee shop where people use to gather to hear him telling stories. A collection of real stories and events happened in Iraq show his true attempt to revive and create the Iraqi's national culture.

Among his listeners was a blond German journalist with a translator photographer from Palestine and Mahmood Swadii. Hadi narrates the story of the Al-Tayaran car explosion, where hundreds of innocent Iraqi people killed. The smell of their burning flesh bodies was raising up the sky. As Hadi speaks"

Never smell it before and will always remember in your life "(27).He starts to describe the explosions. Workers were in the line waiting to be hired by someone. Then, a car came and then happened the explosion, where the dark smoke rises, plastic and car burning smell spread all over the place as Fanon states" For these individuals, the demand for a national culture and the affirmation of the existence of such a culture represent a special battle field" (209). Screaming, shouting and wounded bodies stacked and accumulated suffering from the impact of explosion:

A mass of smoke and flame devour the surrounding cars and human dead bodies, power wires are cut and other birds are killed, scattered smash glass, the doors and roofs of the houses in Batawin are cracked and other damages happened in one second as well"(28).

Faraj notices the crashed window glass of different shops because of the explosions however he didn't care unless he saw



the glass of his office. Their indifference indicates their widespread apathy and dead feeling to what is happening as long as it is not related to them. Despite this real description of incidents in Baghdad, the listeners mock Al-Ataaq stories and regarded them as lies or superstitions that justify the unjustifiable. Almost all of the listeners including, Aziz Al-Masry, who did not pay attention nor show interest. The German journalist told Swadii” He is narrating the story from a movie, a well-known movie of Robert De Niro . . . yes probably he watches a lot of movies . . . He is a famous person in this area, . . . then he should go to Hollywood”(26) continue laughing after she left the coffee shop. These are the embodiment of the current reality, a reality which is devastated by the colonizers as Fanon states “The native finds that he is expected to answer for everything, and to all comers. He not only turns himself into the defender of his people’s past; he is

willing to be counted as one of them, and henceforward he is even capable of laughing at his past cowardice. This tearing away, painful and difficult though it may be, is however necessary”(217). As for Swadii, he didn’t show any interest as well and he was laughing. His main concern was to wait Attaq to forget some details so as to condemn him as a mere deceiver. Despite his hard attempt to promote the Iraqi national feeling, the members of the Iraqi community were irresponsible, indifferent, unconcerned and have no sympathy towards their own country and people. A feeling as Fanon says, it is hard to find “Everywhere, however, in the Arab world, national feeling has preserved even under colonial domination liveliness that we fail to find in Africa”(213) not only in Africa, but in other countries as well. According to Fanon, if colonialism stimulate attempts to restore the original past thoughts and stories of the colonized people, then these are unsuccessful attempts to

restore the national culture as it will be deliberately created and ultimately self-defeating as Fanon said” Every effort is made to bring the colonized person to admit the inferiority of his culture which has been transformed into instinctive patterns of behavior, to recognize the unreality of his ‘nation’, and, in the last extreme, the confused and imperfect character of his own biological structure” (236). Indeed, this causes major psychological effects on the people who have been conquered. First, *Frankenstein in Baghdad* reveals the Iraqi failure, as in Hadi Al-Attaq’s social endeavor, the quest of freedom along with voicing a national culture. Second, Saadawi has crafted the side effects of such national failure on the overall Iraqi populations. In this connection, Fanon highlights the fate of those postcolonial nations that have failed to attain a national cultural in a civilian or peaceful means as terrifying and full with dramatization scenarios that is captured in clash times:

If it is not accomplished there will be serious psycho-affective injuries and the result will be individuals without an anchor, without a horizon, colorless, stateless, rootless--a race of angels (217)

Having the failure in Hadi Al-Attaq, specifically in achieving an Iraqi national feelings and freedom by noncombatant means, the next subsection continues the analysis of the selected novel by examining how Saadawi has created a combat literature to assert the Iraqi national existence and quest for liberation for the legacy of the American-Invasion of Iraq.

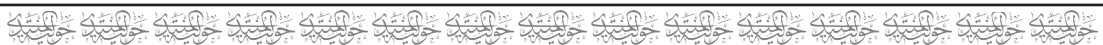
2.3 Combat Mindset and New National Reality in *Frankenstein in Baghdad*

The creation of the national culture and the existence of the combat literature has been made by Saadawi. He depicted the trauma of Hadi Al-Attaq after his friend, Nahim, was killed. Consequently, the combat literature shows the creation of the national culture



through the mythical figure of *Frankenstein* as a reaction of the traumatic shock of Hadi Al-Attaq. He suffers a great shock when his friend Nahim Abdaky died in one of the explosions. With a drastic change in his personality, he becomes hostile, alcohol addict and dirtier than before. He disappears for some time and then appears once more to tell different stories as if he was a person with two faces. More enmity and evil as Fanon suggests “the intellectual is terrified by the void, the degradation, and the savagery he sees there” (219). Nahim was killed by a bomb explosion in the street, his flesh mixed with his own horse. Getting to the morgue, Hadi tries to collect his partner’s dead body parts. He puts a hand from here and a head from there to make up his body. He formed a whole body though what was missing is the nose. He found a nose in one of another explosion in Baghdad. He started to stitch the nose with his friend’s body to makes it look perfect

Hadi out a fresh nose out of the bag with black blood attached to it and with a shaking hand puts him into the black hole inside the body . . . and then he stitched the nose so as to be fixed and never falls (Saadawi³⁴) Consequently, the fight for casting national culture took another role by Al-Ataaq especially after he saw the explosion and become terribly traumatized. As Fanon points out, “To fight for national culture means in the first place to fight for the liberation of the nation, that material keystone which makes the building of a culture possible”(232). Indeed, he created a creature as part of his trial to revive the national culture within a violent way. Then, he called him the Shesma” What’s its –name”. This “what’s- its- name “is referred to the effect of the Western project which drives people to death and terror, pushing the Iraqis to the illusion of getting their freedom through killing. It is the hybrid body, the monster



which made up by gathering parts from different Iraqi, sects, races and ethnicities and therefore it is an example of melting different Iraqi identities. A body will start the revenge against those who killed the parts forming his body. The novel elucidate show the soul of one the Iraqi victims of bombing attacks enters the corpse and brings it to life to revenge upon the murders that form his body parts. This monster terrorizes Baghdad, the city that witnesses, violence, death, terror, and destruction of thousands of Iraqi lives after the occupation. A soul of a hotel guard dies in an explosion, takes refuge in Hadi's dead "shesma" and form a living body. *Frankenstein in Baghdad* exhibits the pollution, infection, threat and violence of the non-human. The souls seem to represent the Iraqis who helped this project (monster) to particular dominate and control. It is the brutal routine of everyday life in Iraq. Dead bodies discarded like garbage and

scattered in paved streets, people lose their sanctity and no one cares about it.

I wanted to hand him over to the forensic medicine... this is a whole body.... They left him in the streets and treated like a garbage... He is a human being. A human being.... You made him a complete body..I did that so as not to be thrown to garbage I wanted him to be respected and buried like other dead bodies(Saadawi34)

Said Al-Attaq at Aziz al Masry coffee shop, while narrating the story of the Shesma to people. He decided later to keep the collected body parts after each explosion as part of the clean-up process and stitches them together to form a human being. A body will launch a campaign of killing for those outcasts who caused death to his forming body parts. He will establish justice and attain freedom through revenge and killing" People don't understand that I am the only justice in the country "(Saadawi149) said the Shesma. The more he kills, parts of his body falls



after he takes retaliation of their death. It is an endless process and mission. He thinks that the only way to awake the nation's conscious is to fight and revenge. That's the creative aspect of Saadawi in depicting this creature. As Fanon suggests "There is a tendency to bring conflicts up to date and to modernize the kinds of struggle which the stories evoke, together with the names of heroes and the types of weapons. The method of allusion is more and more widely used." (239). In fact, it is only with this illusion of creating the Shesma, Saadawi managed to describe the current situation in Iraq. It is the struggle and people's quest for more liberation; however, they turn to killing to achieve that. Frankenstein in Baghdad depicts how the Iraqi people have lost their humanity and become brutal to come to terms with their bitter post-colonial reality. Another resemblance is drawn in the novel to show that state of Iraq after the invasion. The Iraqis welcomed the violence and killing (*Frankenstein*) as a mother welcoming her son. Eliswa is an old Chaldean woman, who laments the death of her son, Danial, during the Iraqi –Iranian war. Though her husband was dead, she refused to join her daughter who immigrated to Australia. She thinks her son, Daniel, is not dead yet. She has great faith in Saint George, to grant her back her son. Her daughters wanted to force their mother to travel. She didn't have the will to do that "To travel and immigrated to unknown place, and Father Bodiya agrees with her as he sees that as her duty, it is not good forever one to leave the counter" Said the patron. (Saadawi 74-75). What Saadawi wanted to show is that the old women resemble the state of Iraq after the invasion. It is the symbolic use of the writer to show how Iraq resembles the old lady. Iraq undergoes lot of turmoil, poverty and suffering through decades. The desire for stability and safety is the reason to welcome the American colonist policy



As Fanon displays “national culture is the whole body of efforts made by a people in the sphere of thought to describe, justify, and praise the action through which that people has created itself and keeps itself in existence” (233). Their preferred policy was to maintain a U.S military presence in that region with the illusion of achieving the demands and liberation of Iraqi people. Their policy lasted for a long time and effectively changes people’s strategies and feelings. After so many melancholic years of waiting for her son, she eventually accepted Frankenstein, who climbs to her house, as her son “ Get up Danial... Get up Danniee ... come my son “(Saadawi63) she said after she saw the Shesma. She accepted him as her own son, though he looks ugly. He saw himself and get terrified “ He saw the reflection of his face on the mirror, it was the first time to see himself, felt the stitches on his face and neck, he seemed so ugly “(Saadawi65).

The conception of arising the national culture among Iraqis extended to include continuous killing, revenge and battles among people. As Fanon explains: “The necessity for an open and decisive breach is formed progressively and imperceptibly, and comes to be felt by the great majority of the people” (237). Indeed, the breach happened when the Shesma was created. He gets out to street to take revenge upon the murderers. People seem to feel that once killing began to dominate the country. The first murder happened when four beggars were killed in a strange way “They were sitting like a square holding each one of them the neck of the other, they look like a painting or some theoretical performance, their clothes were torn and dirty and their heads were dangling forward” (Saadawi 80) They saw the Shema and mocked his ugliness and fought with him, therefore, he killed them. The Shema used strangling as a killing method. His main goal was to



deliver a message: everyone is responsible for strangling and murdering the other in this country. That killing will never end as long as the national conscious is lost. As Celine's in her novel *Journey to the End of the Night* asserts: How much longer would this madness have to go on before these monsters dropped with exhaustion? How long would a convulsion like this last? Months? Years? How many? Maybe till everyone's dead (15)

This monster was unleashed as a result of the collapse of the government state security. He is a tool of destruction though he thinks himself to be the savior from terrorists and criminals. His next murder was Abu-Zaudon, the barber, who sent many young men to death, during the Iraqi-Iranian war. Among those, Danial, the old Elisua so" There is no use to take justice later, it must be here first, and revenge will be later. A continuous torture from God, an endless one. Thus, would be revenge. While justice, it must be resolved here

on ground" (Saadawi 94) thinking the old lady. People are driven by their illusion not their minds. The only way to achieve justice according to Iraqis is to follow the colonizer's rules of killing.

More importantly, Frankenstein supported by three different assistants." I have a number of assistants who live with me and gathered around me during the last few months, most importantly an old man named magician . . . He was part of the team of magicians of the former regime"(Saadawi158). His main task is to help me moving within different neighborhoods. While the Sophist, provides new ideas with the power and talent he has. He is as dangerous as dynamite. The enemy is another supporter. He works as an officer in the anti-terrorist apparatus and will provide him with classified important information. Moreover, three men, the old madman, the small madman and the older madman have their own task. Then, a lot of supporter's ally with them and fight next to

Frankenstein. However, it didn't continue as they begin to fight among each other due to multiple disagreements. Those men resemble the corrupted politician's leaders who ruled Iraq and supported the effect of western policy (*Frankenstein*) to dominate that region. It is even the behaviors of men, characters, who supported the monster, changed within time and reshaped to negatively affect people and themselves as well. As Fanon suggests "It even happens that the characters, which are barely ready for such a transformation--highway robber or more or less antisocial vagabonds--are taken up and remodeled"(240). The invasion and colonialism has affected everyone in general in their personalities and behaviors. In fact, it is an infection, which included everyone and therefore the writer described it in the novel in general. Most of Frankenstein's supporters have changed their behavior and ideas towards the homeland and

toward themselves as well. He initially claimed to kill criminals whom people suffered from, but then things changed and he seemed to target innocents people with villainous inclinations as well" My left eye began to bur again and I felt it was the end and it will melt on my face like a powdered dough, so I carried the gun and point it out at the innocent old man, he was absolutely innocent"(Saadawi 176-177). Exactly as the occupation forces claimed to liberate Iraqis from tyranny and persecution but then turn to be persecutors themselves. It is true that Iraq was less violence in the old regime due to the fact that there were harsh punishments to those who disobey the rules. After the occupation, corrupted individuals took over the power and use the same punishments tactics to achieve their political goals. The novel condemns the new Iraqi politicians who transform the country into a more wield place of the old elite. More importantly,

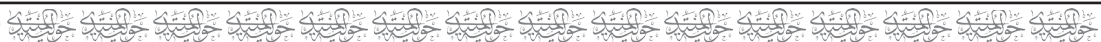


it demonstrates the young Iraqis who are committed to improve the country but are manipulated and misled by the leadership. Their trial to revive the national culture and the betterment of their country changed their old traditions and beliefs as Fanon said” When a people undertakes an armed struggle or even a political struggle against a relentless colonialism, the significance of tradition changes” (222). At the end of the novel, Elisua left her house to join her daughters. Faraj got her house while Hadi bought the other souvenirs in the house. Nearly after her departure, a car exploded in the neighborhood near her old house. Hadi was injured and his face was disfigured and looks exactly as *Frankenstein*. This suggests that *Frankenstein* was the effect of a Western invasion, exploded into the face of his creator. It turned against him and now is targeting him. It is true as the end of the novel, the authorities arrested Hadi and accused him of being the

ugly monster that terrorizes Baghdad. Later, people celebrated as the terror reign ends, however, Frankenstein was not captured and was standing solidly and looking from a top window to authorities arresting Hadi. That suggests that killing will never end as long as he is still alive and so it is with the Iraqis. They will not gain their freedom and liberty as long as corruption is still out there. That’s the true essence of a combat literature as Fanon suggests:

a literature of combat, in the sense that it calls on the whole people to fight for their existence as a nation. It is a literature of combat, because it molds the national consciousness, giving it form and contours and flinging open before it new and boundless horizons; it is a literature of combat because it assumes responsibility, and because it is the will to liberty expressed in terms of time and space. (239)

Indeed, it is through this novel, the writer encourages people to fight for their



existence and raises their consciousness to build a new national reality after the invasion.

3. Conclusion

The complicity of life in Iraq after the invasion reflects the revolutionary efforts of people aiming at liberation. The absence of political solutions and the focus on violence as a daily behavioral practice cause more social, psychological and moral issues. The Iraqis quest for national reconciliation can come true only after the elimination of all corrupted politician parties. A reality in Iraqi which cannot be concealed as depicted through the presence of Frankenstein. And Fanon suggests “A national culture is the whole body of efforts made by a people in the sphere of thought to describe, justify, and praise the action through which that people has created itself and keeps itself in existence” (233). It is only with efforts of people; new national reality can be. To sum up, this research paper reflects the reality of

a country that suffered from war since 2003 till present. And these novels are the best means to convey the story and the situation of Iraqis to foreign readers. Such literary works stand as a record of the history of Iraq and its devastation, though they vary in styles, themes and visions ,they add a significance in the Arab and international world.



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